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Outline



PROGRESSIVE LESSONS IN ART EDUCATION

A TEACHERS' OUTLINE TO BE USED
WITH THE PROGRESSIVE LESSONS
IN ART EDUCATION, BOOKS ONE
TO EIGHT      

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Introductory Note

These outlines are planned to accompany Progressive Lessons in Art Education, Books I to VIII, with suggestions as to the best use of material and subject matter which the books contain.

These outlines present a practical and comprehensive course of study in art education. Each supervisor or teacher will doubtless find it necessary to modify and adapt this plan of work to suit local conditions.

The lessons are planned on a basis of a daily twenty-minute period in the first three grades, a half-hour period three times a week in the fourth, fifth and sixth grades, and a three-quarter hour period twice a week in the seventh and eighth grades. Where conditions make it necessary or best to depart from these plans, the lessons may easily be adapted to particular cases.

Plan and Purpose

The PURPOSE of this series is to present, by progressive steps, a comprehensive course in Art Education, for the development of children along intellectual, industrial and aesthetic lines.

The PLAN of these books begins with exercises that are at once observational and expressional in their character; the child is taught to see (that is, to observe) and is shown how to express with brush or pencil what he sees. Through his observation he is brought into acquaintance with his surroundings in the world about him; sometimes this leads him into the great out-of-door world and he learns about the landscape, about plants, animals, his companions, etc.; and sometimes this leads him to the observation of his home, the workshop, the city and the great industries of life, giving him acquaintance with objects, and with what may be called man's world. All of this is done in order that he may become equipped with a great store of material that will enable him to express not only what he knows but what he thinks and imagines. Thus there becomes necessary to his development, training along creative lines, as well as along observational and expressional lines. In this threefold development, his technical ability increases as his mind expands, and his power of appreciation grows, so that the result of such art educational training, if carried through the eight books of the series, will give him ability to draw, ability to make things, and ability to discriminate between the good and the bad, in the world of manufacture and of art. In other words, he will, at the end of this course, possess a general knowledge of art, with an understanding of its practical value in relation to his own life.

General Suggestions

USE OF THE BOOKS.

The books are planned for the use of pupils in the class room. The illustrations present the material chosen for the lessons (such as plants, objects, landscape, design, etc.) and show the manner of rendering. A unique feature of this series is that the processes and technique are presented by steps that are illustrated. As a rule, other series of books have presented the finished product, and the manner of arriving at such results has often been a puzzle to the pupil and to the inexperienced teacher. The blank pages in each book are to be used for preserving the exercises done by the pupil, so that at the end of the year he may have a record of the work accomplished.

USE OF THE PENCIL.

The pencil is the generally accepted medium for accurate expression in drawing. Results can be obtained by the use of the pencil that cannot be secured in any other way. A pencil having a soft lead is best suited for general drawing in the class room. (The Prang Sketching Pencil, or the Prang Drawing Pencil, "Soft".) A suitable point may be secured by rubbing the lead on a piece of paper. In making a sketch, try to obtain the desired effect by direct strokes of the pencil, that is, do not work over any part of the drawing several times, as this will produce a flat, lifeless result. Keep the work as simple as possible. Study the specimens of pencil handling in the drawing books and note how the direction of the strokes express masses, as well as the quality of the surfaces.

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USE OF THE CRAYONS.

Colored crayons are especially adapted for many kinds of decorative work. They may be used in connection with tinted papers in making borders, surface patterns, stencils, illustrations, decorative landscapes, still-life and pose drawings. The black crayon is an excellent substitute for charcoal, as it is less expensive, and does not require "fixing."

In using the crayons, care should be exercised in laying one color over another so as to secure a harmonious blending. The best color effects can be obtained from crayons that do not contain wax.

USE OF WATER COLORS.

Water color is the most desirable medium for color work. In working from nature, more satisfactory results can be obtained through the use of water color than with pastels, wax crayons, or colored chalks. In using the brush, either with color or with ink, enough color should be taken into the brush to make a bold, free stroke. Washes in large masses should be made with the side of the brush, and line work and outline drawings with the point of the brush. In painting masses or in laying washes, the paper should be held at a slant so as to allow the excess of color to run to the edge, where it can be removed by means of a dry brush or a blotter. The brush should not be used for cleaning the box. After each lesson the brush should be rinsed in water and the water shaken out. Do not wipe the brush, but allow it to dry, as this will preserve its shape. No smaller brush than number seven should be used.

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USE OF TINTED PAPERS.

The use of tinted papers has become an important factor in the development of Art Education in the public schools of the country. Papers of a firm texture and of carefully selected colors may be used for various purposes, such as: water-color studies, still life groups—drawn with colored crayons and white chalk—paper construction, industrial work, design, and for mounting. By means of these papers beautiful color combinations can be secured, and a new line of interest awakened with less effort than with material formerly used. The lighter tints can be used for pencil work and outline studies in sepia, while the soft grayed colors are suitable for winter landscapes, still-life and figure drawing. The darker shades furnish an excellent color scheme for boxes, portfolios and toy furniture.

SELECTION OF SPECIMENS.

Encourage pupils to bring specimens for their nature lessons. Select those that will best show the characteristics of the subject. A large spray is better than a small detached portion. Cut away all unnecessary parts. As long as the natural growth is not violated, this pruning will simplify the study.

ARRANGEMENT OF STUDIES.

The preparation of the material for a nature lesson is very important. In drawing or painting from plant forms, fruits, vegetables and still-life, the object should be placed so that each pu-

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pil can see it plainly. A satisfactory way to show the specimen is to fill glasses and bottles with wet sand, so that the flower or grass will stand upright. Place these on boards across the front desks of alternate aisles. When the specimens are small, additional studies should be arranged on boards placed across the desks half-way down the aisle. Backgrounds should be placed behind studies of this kind. Do not ask pupils to draw from a small object placed on the teacher's desk or pinned to the top of the blackboard.

MOUNTING WORK.

After sufficient practice in any lesson to secure good work has been given, one or two of the results should be neatly mounted on the blank page opposite the lesson under consideration. This is best done by trimming the edges of the drawing so that the arrangement on the page is a good one. The appearance of the sketch is much improved if it is first mounted on a piece of harmoniously tinted paper, allowing a margin of a quarter of an inch to project on all sides.

A touch of paste to the four corners of the sketch will secure it to the tinted paper, and, similarly, a touch of paste to the four corners of the tinted paper will secure it to the page of the book.

Progressive Lessons in Art Education

FIRST YEAR—BOOK ONE

September

FIRST WEEK. SKY WASH. Give repeated exercises in the distribution of materials such as water color boxes, water pans and paper. Dictate folding 6" x 9" piece of manila paper on the short diameter, crease with thumbnail and tear. This will give two pieces of paper each 4½ x 6 inches. On one of these pieces show the pupils how to apply a water wash. Show how to moisten a cake of color; how to lift color with the brush; how to apply a clear, blue wash to the dampened paper, covering the entire surface, as demonstrated on page 2. When this wash is dry, mount the result on page 3. It may be necessary to repeat this lesson several times before the pupils will be able to lay a successful wash.

SECOND WEEK. SKY AND FOREGROUND. Turn to page 1, sketch A. Conversation regarding the green grass and the clear blue sky. Repeat painting a blue wash, and when nearly dry show how to dip the brush into the yellow and then into the blue cakes of color, obtaining green for the grass. Begin the painting of the grass either a little above or a little below the middle of the paper. Repeat dipping into the yellow and blue colors and applying the mixture to the paper until the entire foreground is painted, as shown in sketch A, page 1. The sketch on page 4 illustrates the process of applying the green wash. When good results are obtained mount one of the sketches on page 5.

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THIRD WEEK. SKY, DISTANCE AND FOREGROUND. Paint the blue sky part way down. Squeeze brush dry and mark lower edge of distance by drawing brush across the paper taking up the surplus moisture. This dry pathway prevents the color of the distance from spreading downward. Paint in the distance with strong color of yellow and blue, using more blue than yellow. Allow to dry for a few minutes and paint in foreground as in previous lesson. Mount the result on a piece of tinted paper in harmony with the sketch. This in turn is to be mounted on page 7.

FOURTH WEEK. LANDSCAPE IN GRAYS. Repeat process for painting sky, distance and foreground, but substitute for the color, washes of gray obtained by the use of black water color or diluted ink. Mount result on page 9.

October

FIRST WEEK. GRASSES. Select simple grasses or sedges similar to those shown on page 10. Paint them as directed on this page and mount best result on page 11.

SECOND WEEK. SEED-PODS, GRASSES, or GRAINS. Paint seed-pods, grasses or grains in large size on narrow panels of paper, one-half of 9 x 12, cut on long diameter. Make several trials. Trim best result and mount on page 13.

THIRD WEEK. SEED - PODS, GRASSES OR GRAINS IN GRAY WASHES. Make silhouettes in neutral washes and mount the best on page 14.

FOURTH WEEK. THE PUMPKIN. Talk about the pumpkin—its use, how and where it grows, what we do with it on Hallowe'en, etc.

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Paint a pumpkin as large as the finished sketch shown on page 16. Follow the directions given. Mount result on upper half of page 17.

November

FIRST WEEK. LARGE VEGETABLES. Paint some large vegetable, such as the squash, onion or cucumber, and mount on lower half of page 17.

SECOND AND THIRD WEEKS. BOOKLET. On orange colored paper, paint in gray the simple landscape effect shown in figure 1, page 18. Then paint in darker gray the Jack-O'Lanterns set on sticks. Put in the eyes, nose and mouth with sharpened white chalk. Paste this on a slightly larger piece of tinted paper harmonious in color with the sketch, such as gray green, and then mount on the front page of a booklet, as shown in the finished sketch on page 18. The color of the booklet may be of a dark gray orange, something like the tone of the cover of the drawing book. This booklet may be used as a receptacle for the pupil's written work. Tie the papers to the cover with raffia or with cotton cord previously dipped in gray green water color.

FOURTH WEEK. THANKSGIVING. Devote the work of this week to exercises suitable for the Thanksgiving season.

December

CONSTRUCTIVE WORK. The work for December should consist of constructive exercises connected with the thought of Christmas. Many simple articles can be made by the children such as the book-mark on page 22, the box on page 24 and the paper mat on page 25. In each

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case follow the steps given on the page. The beauty of this work depends largely on the choice of material, the color scheme and neat workmanship. Avoid cheap and tawdry effects. While these may satisfy the children, they mark a standard of taste that is far down in the scale. The object of art education is to cultivate and improve appreciation of the beautiful. Therefore, while all of the Christmas efforts should be based on childish interests, the work should be dignified, worthy and suited to the purpose.

For the book-mark, page 22, tint E, N or P. from the Tinted Construction papers may be used. For the Christmas box, on page 24, tint C, E, P, T, or W, would result in a good color effect. When the box is made, paint a spray of mistletoe on the cover. Tie the box with a narrow tape that has been dipped in water color of some tint or shade to match the color of the box. The woven mat on page 25 may be made effective by combining gray manila or bogus paper with weavers of tint C, E or P. A duplicate mat may be woven, folded and mounted on page 23.

January

FIRST WEEK. TOYS IN COLOR. Paint toys with water color on manila paper or draw them with colored crayons and white chalk on tinted papers.

SECOND WEEK. TOYS IN OUTLINE. Draw in outline from toys, with soft lead pencil or with the sepia or black crayons. These exercises develop the observational powers and strengthen mental images.

THIRD WEEK. STORY ILLUSTRATION. Give a lesson in illustration of some story or myth such

as the Three Bears, page 26. The use of the landscape is seen in connection with this illustration. Encourage this idea in the illustrative work, so that houses, trees, wagons, people and animals may have a proper setting.

FOURTH WEEK. ILLUSTRATION, CONTINUED. Give another lesson in illustration of winter sports, such as snowballing, coasting, skating, etc. In cities, illustrations of incidents peculiar to city life may be attempted, such as going to a fire, circus parade, marching soldiers, etc. Mount one good illustration on page 27.

February

FIRST WEEK. STORY TELLING IN PAPER CUTTING. Cut from a light tint, as tint E, shapes to illustrate some story, as Red Riding Hood, Jack the Giant Killer, or Jack be Nimble, Jack be Quick; or cut paper in illustration of winter sports and mount the cuttings on tint T. Mount this in turn on page 19.

SECOND WEEK. ST. VALENTINE'S DAY. On a piece of manila paper a little less than the size of an ordinary envelope ($3\frac{1}{2}'' \times 5\frac{1}{2}''$) print "To My Valentine." From another piece of folded paper cut two hearts at one cutting. Paint the hearts red and mount directly over the middle of the printed line.

THIRD WEEK. PAPER CUTTING FROM OBJECTS. Cut from tinted paper familiar shapes of objects, such as chair, table, wagon, cup and saucer, etc., and mount on a piece of tinted paper harmonious in color.

FOURTH WEEK. PAINTING FROM OBJECTS. Develop further power of observing the

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form and color of objects, by painting interesting articles, such as Chinese umbrellas, lanterns and fans. Mount on page 29.

March

FIRST WEEK. FIGURE DRAWING. Study with class the drawing on page 30. Lead pupils to tell what action Mary takes in carrying the pail. Let some of the pupils take other actions, as a boy drawing a sled, girl jumping a rope, boy whittling a stick, etc. Let pupils impersonate these and other simple actions before trying to represent them. After such dramatic action, let the class paint or draw from memory. Water colors and manila paper, or colored crayons and manila or tinted papers are suitable mediums for these lessons. Make sketches of several actions and mount the best result on page 31.

SECOND WEEK. FIGURE DRAWING, CONTINUED. Continue work in dramatic action, letting children enact some simple game, character or occupation, before drawing. Such work develops mental imagery and assists illustrative drawing.

THIRD WEEK. DRAWING FROM ANIMALS. Bring some pet animal to school, such as a cat, rabbit or dog, and proceed as indicated on page 32.

FOURTH WEEK. DRAWING FROM ANIMALS. Continue work begun last week.

April

FIRST WEEK. EASTER. Make some provision for the recognition of Easter. This event may come in the latter part of March or some

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time in April. Plan some interesting lesson for this occasion, such as Easter cards made of rectangular or egg shaped folders. Print the words "Easter Greetings" in some suitable place on this folder and decorate further by the painting of a rabbit, a baby chicken or some early spring flower. For lettering, see alphabet inside of back cover.

SECOND WEEK. BUDDED TWIGS. Draw with colored crayons from budded twigs such as the horse chestnut, lilac or pussy willow. For pussy willow, use narrow panel of tinted paper (tints P and T) and with sharpened white chalk carefully draw the catkins, avoiding the use of too much chalk. With colored crayons draw in the stem between the catkins. Trim to secure a good composition and mount on another tint, allowing the usual one-quarter inch margin.

THIRD WEEK. BUDDED TWIGS, CONTINUED. Repeat last week's lesson, changing the kind of twigs. Select the best result of the two weeks' work and mount on page 35.

FOURTH WEEK. TULIP IN COLOR. Study the steps necessary to paint a tulip, given on page 36. Observe the finished color effect of the tulip on page 20. From a specimen of this flower, paint with water color on manila paper a sketch of the tulip, similar to that shown on page 20. Mount first on tinted paper and then on page 37.

May

FIRST WEEK. FLOWER STUDY, CONTINUED. Repeat last week's lesson, but substitute jonquils, magnolias, azaleas or any garden flowers large in size and attractive in color.

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SECOND WEEK. STAINED GLASS EFFECTS. See page 40. Fold and tear a sheet of manila paper so as to obtain several pieces 3" x 4½". Try for various color blendings as follows: Lay a water wash on one of the pieces of paper, then drop in pure yellow. Before this is dry, drop in pure red and this will produce orange. On another sheet drop in pure yellow and then pure blue, and this will produce green. On a third sheet drop in pure red and then pure blue, and this will produce violet. On a fourth sheet drop in pure yellow, red and blue, and this will produce a variety of colors. Make several experiments with each of these combinations. Select the best four and trim them so that when they are mounted on black paper for margins, the four examples will make an attractive group for page 38.

THIRD WEEK. STAINED GLASS EFFECTS CONTINUED. Devote this week to further exercises in stained glass effects.

FOURTH WEEK. SPRING LANDSCAPE. Paint a spring landscape, proceeding as with the September work. Notice that the trees and grass are a yellow green instead of the olive color in September. There should be improvement in these landscapes as compared with the September work.

June

During the remainder of the school term the class should review any of the exercises in the book that are appropriate to the season, or in which the pupils need more instruction. See that all books are completed before the close of school.

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SECOND YEAR—BOOK TWO

September

FIRST WEEK. For the purpose of re-establishing the methods and habits of work of the past school year, it is desirable to review the laying of a water wash, the moistening and lifting of colors, the method of laying a sky wash, distance and foreground. Paint a simple landscape reviewing these points and mount on tinted paper, allowing quarter-inch margin. Mount this in turn on page 3.

SECOND WEEK. LANDSCAPE SUNSET SKY. Follow directions on pages 2 and 4. Start with a strong, blue wash and grade by the addition of water to a light tint covering about one-third of the paper. Add a few horizontal strokes of red to the lower part of the blue wash and finally a few touches of yellow beneath the red strokes. The paper being moist, these brush strokes of red and yellow will blend, and if properly done, will produce a fine sunset effect. Proceed with the distance and foreground as before, taking care to make both strong in color (that is, little water and much color) so as to secure the contrast necessary between the sky and the ground at sunset. Trim to secure a good composition and mount on tinted paper.

THIRD WEEK. SUNSET EFFECTS, CONTINUED. Paint another landscape with sunset sky similar to that painted last week. Trim so as to secure a long vertical panel. Select the best result of the two weeks and mount on page 5.

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FOURTH WEEK. GRASSES, PENCIL RENDERING. Procure grasses or sedges having well defined or simple heads and narrow leaves such as the couch, orchard and smooth marsh grasses. Cut away all unnecessary parts. As long as the natural growth is not violated, this pruning will obviate the confusion of material so often found in specimens direct from the fields. Arrange enough specimens so that every child can see one plainly. (See Arrangement of Studies, General Suggestions.)

October

FIRST WEEK. GRASSES, PENCIL RENDERING, CONTINUED. Continue the pencil drawing of grasses practiced last week. If time permits, give additional lesson in painting from grasses. Mount the best result of the two weeks' work on tinted paper and save for portfolio or booklet of fall work.

SECOND WEEK. PAINTING OF AUTUMN LEAVES. Study the steps and methods of painting an autumn leaf on page 6. This exercise is valuable as a color lesson in connection with closer observation of form. Trim to secure good spacing and mount on tinted paper. Mount this in turn on page 7.

THIRD WEEK. PAINTING OF FLOWERS OR BERRIES. As a further lesson in drawing with the brush, paint autumn flowers or berries, such as the chrysanthemum on page 20, golden rod, clover, woodbine with berries, pokeberry, etc. When necessary prune the specimens so as to secure simplicity without sacrificing the natural growth of the plant. Paint directly from the

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growth without previously outlining the forms with pencil. Trim the sketch and mount on tinted paper and save for portfolio.

FOURTH WEEK. PAINTING OF FRUITS AND VEGETABLES. Study the method of painting an apple given on page 8. Paint a pear, peach, cucumber or some other vegetable and follow steps similar to those given on page 8. Mount the best result on tinted paper. Mount this in turn on page 9.

November

Devote this month, with the exception of Thanksgiving week, to constructive exercises such as are given on pages 10, 11 and 12. Notice that the steps necessary in dictating these problems are clear and are shown in sequence by examples and by directions. This work marks the beginning of pattern making and is the forerunner of mechanical drawing and geometric problems. The lessons may be varied or added to by making a basket, house, wagon, cradle, etc., all of which objects are based on the sixteen square fold.

For Thanksgiving, make a simple folder of tinted paper for a booklet, copy some picture of a turkey and mount it on the front of the cover so as to secure good spacing. An autumn landscape or a flower study may be substituted for the turkey. Within this booklet or portfolio may be placed selections from the fall work done by the pupils.

December

CONSTRUCTIVE WORK, CONTINUED. Finish construction work of last month and devote the re-

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maining lessons of December to the making of Christmas gifts, such as the lantern on page 13, the calendar on page 18, weaving of a mat, making of a box, Christmas card, etc. The lantern on page 13 is an attractive Christmas tree ornament. Also paint sprays of holly as directed on page 16.

January

FIRST AND SECOND WEEKS. PAINTING OF TOYS. "What did you get for Christmas? Show me with brush or colored crayons." Let the children bring toys and paint or draw from those having sufficient artistic interest to make them desirable models. Some of the toys will admit the use of colored crayons and chalk on tinted paper, similar to the sailboat lesson on page 22. This mode of treatment emphasizes an artistic combination of drawing and color. Mount the best sketch of each pupil's work on page 23.

THIRD WEEK. PAPER CUTTING FOR DESIGN. Dictate the steps for cutting a boat shape, given on page 24. Cut four or five of these small shapes from tinted paper. Follow instructions given on page 26. Select harmonious tint for the cover, for instance: if tint E is used for the boat shapes, then select tint P for the cover; if tint P is used for the boats, mount on tint T. When finished mount one of the boat shapes on page 25 and mount the booklet on page 27.

FOURTH WEEK. PAPER CUTTING FOR DESIGN, CONTINUED. Cut shapes of other toys, such as wind-mill, steamboat, hobby-horse, etc. Cut these in large size first, then in much smaller sizes, as in cutting shapes of toy sailboat on page

26. When one good small unit is obtained, trace around it and cut several other units just like it. Arrange on tinted paper as a border.

February

FIRST WEEK. PAPER CUTTING FOR ILLUSTRATION. Cut from manila or gray paper some story, as Simple Simon, Pied Piper, or illustrate by paper cutting some winter sports and mount the result on tint E or P. Mount this in turn on page 16. The illustration of Red Riding Hood on page 14 shows the manner in which the problem is to be treated.

SECOND WEEK. ST. VALENTINE'S DAY. Follow instructions on page 28. Do not copy this lesson, but rather vary the exercise by placing a row of hearts across the top, or by placing one heart in each corner. The lettering, too, may be changed to "For One I Love" or "To My Valentine." The beauty of this lesson will depend largely on the tinted papers selected. Mount one result on page 29.

THIRD WEEK. ILLUSTRATIVE WORK. Use manila or tint N and with colored crayons and chalk tell story of Going Swimming, Down by the Seashore, Election Night, etc. Although the illustrations should be a free expression of the child's imagery, at the same time there should be a growing appreciation of the relation of things; as, the relative sizes of objects, making objects appear to rest on the ground, showing one object behind another, etc.

FOURTH WEEK. ILLUSTRATIVE WORK. Continue last week's work.

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March

FIRST WEEK. FIGURE DRAWING. Study the action of the girl jumping a rope in the illustration on page 30. Let some of the children take other actions, such as carrying a doll, holding an umbrella, throwing ball, etc. After such dramatic action, let the children paint in neutral grays a silhouette picture of what they remember.

SECOND WEEK. FIGURE DRAWING. On tinted paper with colored crayons and chalk continue last week's work. See page 40 for dramatic action. Mount the best result of the two weeks' work on tinted paper. Mount this in turn on page 31.

THIRD WEEK. ANIMAL DRAWING. Bring to school a rabbit, pigeon or dog. In neutral grays or with colored crayons paint several pictures of the model. Mount the best result on page 33.

FOURTH WEEK. PAPER CUTTING OF ANIMAL SHAPES. From pictures of cows, horses, elephants, etc., as models, cut animal shapes from manila, gray or tinted paper and mount on one of the darker tints. Cut these shapes in small sizes, select one for a unit, trace, cut several other units just like it, and arrange in a border.

April

FIRST WEEK. EASTER. Make some provision for a lesson based on the Easter festival. This lesson may come in the latter part of March or in the first part of April. Some of the animal drawings or paper cuttings may be used in this connection, particularly the rabbit. On page 34 is shown an interesting way of treating

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this lesson. Observe that here is a good opportunity for invention and arrangement in solving the problem of a folder. Mount a good result on page 35.

SECOND WEEK. BUDDED TWIGS. With the first breath of spring come the budded twigs. Bring maple tree twigs to school and with colored crayons on some light tinted paper, as tint N or P, make a careful sketch. Make a long, vertical panel. For this lesson the crayons should have a good point so that the pupil will be able to draw the fine stamens of the blossoms.

THIRD WEEK. PAINTING OF RADISHES. The steps necessary to paint a radish are shown on page 36. This is a very interesting lesson and demonstrates how other and similar objects are to be treated. Mount the best result on tinted paper. Mount this in turn on page 37.

FOURTH WEEK. PAINTING OF FLOWERS. Turn to page 21 and observe the manner in which the dandelion has been painted. Bring specimens, cut away unnecessary leaves and stalks and set in wet sand, so as to keep the plants fresh. (See Arrangement of Studies, General Suggestions.) Paint directly, without previously outlining the forms with a pencil. Do not mix the color in the lid, but dip into the necessary cakes and allow the color to blend in the brush. Trim the study and mount it on tinted paper. Mount this in turn on page 39.

May

FIRST WEEK. SPRING FLOWERS. If blood-roots, anemones, or trilliums can be secured, place them in tumblers filled with wet sand, so

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as to keep them fresh. Use tinted paper (tints E, N or P) water colors and chalk. Sharpen chalk to a good point and carefully draw the white flowers, avoiding the use of too much chalk. Paint in the stalks and leaves with water color. Trim and mount.

SECOND WEEK. BORDER DESIGN. Let the children fold a piece of 1" x 2" manila paper on the short diameter. With the creased edge as the mid-rib, cut half of a leaf, such as the lilac leaf. When the fold is opened a shape similar to the lilac leaf is the result. With this as a model, make five tracings on tinted paper (tint E). Cut out these five shapes and mount on tint P to form a horizontal border. Above and below this border, but close to it, paste a narrow strip (about one-quarter inch) of tint E. This makes a good border and requires judgment in the spacing.

THIRD WEEK. BOOKLET. Make a border on a booklet, similar to the border made last week, but mount the units directly on the cover. Use some other leaf shape for the design unit.

FOURTH WEEK. SPRING LANDSCAPE. Paint a blue sky, then with a clean dry brush or with the soft cloth wipe out some cloud effects. Do this carefully so that the surface of the paper will not be disturbed. Then paint in distance and foreground as in previous lessons.

June

During the remainder of the term, review any of the exercises that are appropriate to the season or those in which pupils need more practice. See that all books are completed before the close of the school.

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THIRD YEAR—BOOK THREE

• September

FIRST WEEK. GRASSES, PENCIL RENDERING. For the sake of acquiring accurate drawing, it will be well to get a sufficient number of growths of oats so that every child can see one of the specimens easily. Often these seed-heads grow in a tangled mass. Prune away enough of the parts so that a simple yet natural growth remains. With a soft pencil and a rather dull point, practice the strokes necessary to express one seed. This will require some drill. Then practice drawing the main stem and the rhythmic curvings of the lesser stems. Guard against heavy lines. After this, practice a combination of the stem and seed-heads. Add the leaves.

SECOND WEEK. GRASSES, PENCIL RENDERING. Select some grass or sedge such as the orchard, cyperus and flat-stemmed spike rush, or any grass not too feathery and complicated. Use but one kind of grass for a lesson. The progress in this kind of work will be slow, therefore, give as many lessons in pencil rendering as time will permit. Mount the best result on page 3.

THIRD WEEK. AUTUMN FLOWERS. Follow the instructions given on page 4 in painting the goldenrod in neutral grays. Vary the lesson by painting the same plant in water color. Plan the work on narrow panels so that two exercises, one in grays and one in color, can be mounted side by side on page 5.

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FOURTH WEEK. AUTUMN FLOWERS. Continue last week's lesson, but use nasturtium instead of goldenrod. See page 20 for rendering of nasturtium.

October

FIRST WEEK. AUTUMN TREE. Study the steps and directions for painting the maple tree on page 6. This is a good lesson for the further study of color blending connected with observational work. Make several sketches and mount the best result on page 7.

SECOND WEEK. LANDSCAPE. Review steps in painting sky, distance and foreground. Cloud effects may be introduced as an element of variety. Select a good composition from the sketch, trim and mount on tinted paper.

THIRD WEEK. SEED HEADS. Study the teazel on page 8. Read the instructions. Paint from a specimen of the teazel in neutral washes. Draw from the same plant on a light tinted paper. Use colored crayons. Mount the best arrangement on page 9.

FOURTH WEEK. VEGETABLES. Bring to school a sprouted onion, having yellow and red coloring. Study the steps and directions given on page 10. If time permits, paint some other vegetable or fruit, as the pear or apple. Mount the best result on page 11.

November

INDUSTRIAL WORK. Devote all of this month to industrial exercises such as those given on pages 12, 13, 14 and 15. Progressive steps leading to the completion of each object are shown in a

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number of illustrations together with explicit directions. With these aids the lessons can be given by dictating each step. Although the making or constructive side is emphasized in these problems, the beauty and artistic element should be kept in mind. The color work, designs on the canoe, choice of tinted papers, etc., should receive careful attention as well as good workmanship.

December

INDUSTRIAL WORK. Continue the industrial problems on page 16 and dictate the making of the lantern on pages 17 and 18. The lantern will make an attractive Christmas tree ornament. Another gift would be the making of a calendar, by mounting one of the teazel sketches upon a long upright panel of tinted paper (tint W). Under this sketch print the number of the new year and directly under this mount a little calendar pad. A colored cord or raffia tied to the top will form the loop for hanging the calendar.

January

FIRST WEEK. Toys. Bring toys to school, such as toy wash tubs, kitchen stoves, kettles, dishes, engines, wagons, boats, etc. Let children draw with pencil on manila paper their toys as they see them. Aid them in looking for the important things, but do not insist on accurate perspective, as these are "seeing lessons." Try to secure broad, gray lines instead of thin, wiry effects.

SECOND WEEK. Toys, CONTINUED. As drawing from toys is a direct step to closer observation and more accurate rendering of form, it is well to devote another week to this

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kind of work. Select the best results of two weeks' work and mount on page 23.

THIRD WEEK. WINTER LANDSCAPE. With dark gray paper (tint N or T), white chalk and black crayon, draw a winter landscape, showing moonlight. Follow the directions given on page 24. Trim and mount sketch on a darker tint, allowing the usual quarter-inch margin. Mount this in turn on the upper half of page 25.

FOURTH WEEK. WINTER LANDSCAPE. With manila paper and water colors, paint a winter landscape by laying a water wash; paint into this a blue gray sky part way down (obtain blue gray by dipping into the black and blue cakes). Clean brush and dip into the red, filling only the tip of the brush. With a few deft strokes streak the lower edge of the blue gray wash, producing a sunset effect. Paint the distance in a blue violet gray of a much darker value than the sky. Obtain this color by dipping the brush well into the blue, taking just a touch of red and a moderate amount of black. Try this combination on a separate piece of paper before applying the color to the sketch. After the distance is painted, clean brush and with the faintest wash of blue gray, blend from the distance down. By laying the strokes to express a hillside, the delicate modeling of a snow covered ground is produced. Trim sketch and mount on dark tinted paper. Mount this in turn on the lower half of page 25.

February

FIRST WEEK. ILLUSTRATIVE WORK. From dramatic action representing winter sports (as boy pulling girl seated on a sled, snow man, snow-

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balling, carrying skates, etc.), make several sketches in water color or with crayons. Then draw a winter scene, as indicated on page 26, and sketch into this landscape one of the poses secured during the first part of this lesson. Mount result on tinted paper and mount this in turn on page 27.

SECOND WEEK. VALENTINES. On pages 28 and 29 are given definite instructions and the steps necessary for making a valentine and envelope. Send this valentine to father or mother.

THIRD WEEK. WASHINGTON'S BIRTHDAY. Make a flagstaff, or a fort out of tinted paper. Paint the stars and stripes on the flag. On the fort, paint with black water color the openings for the cannons.

FOURTH WEEK. ILLUSTRATIVE WORK. Try further illustrations of stories, myths, quotations or city incidents in colored crayons and chalk on tinted paper. Emphasize better relation and proportion of the things that compose the sketch.

March

FIRST WEEK. ANIMAL DRAWING. Bring a dog to school and make rapid sketches in mass as shown on page 30 by using black water color on manila or tinted paper.

SECOND WEEK. ANIMAL DRAWING. Same work as last week but use sepia crayon on manila or gray paper. Mount the best results of the two weeks' work on page 31.

THIRD WEEK. BORDER OF ANIMAL FORMS. On 2" x 2" manila paper, draw with pencil an

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outline of a dog or cat. Cut out this drawing and use it as a pattern. On one of the light tints of paper, trace around this pattern, making four or five tracings. Cut out these units and on a darker tinted paper arrange them to make a well spaced horizontal border. When the arrangement of the border is satisfactory, paste the units on the tinted paper. Directly above and below and close to the units, paste a quarter-inch strip of tinted paper, the same as used for the units. Exercise care in spacing and in workmanship.

FOURTH WEEK. BOOKLET. Make a booklet of tinted paper, employing some animal shapes as in last week's lesson, to form a border across the top of the front cover. Good spacing and workmanship should be emphasized.

April

FIRST WEEK. EASTER. Arrange for an Easter lesson. Make an Easter card, or folder of tinted papers, and use the egg, rabbit or spring flower as a motif. This is a creative problem and requires judgment in the arrangement of the parts and in the selection of the colors.

SECOND WEEK. BUDDED TWIGS. Study the colored illustration of the horse-chestnut on page 21 and also the lesson on page 32. On manila or slightly tinted paper, paint with water colors a picture of a strong, vigorous horse-chestnut twig. Try to secure the delicate, downy quality of the opening bud and the dark, shiny brown of the scales and stem. Paint from specimens brought to school. Mount on a tinted paper harmonious with the sketch.

THIRD WEEK. BUDDED TWIGS. Use the same kind of twigs as last week but use colored

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crayons and chalk on tinted paper (tints N, P or T). Draw with white chalk the light parts of the bud. Avoid the use of too much chalk. Then draw the soft color markings of the bud by working with the yellow and green colors into the white. Draw the vigorous scales and stems with the sepia, green, violet and black crayons. Mount the result on a tinted paper in harmony with the sketch. Select the best result of the two weeks' work and mount on page 33. If the panels are narrow, two sketches may be mounted on this page, one showing the water color handling and the other showing the colored crayon rendering.

FOURTH WEEK. SPELLING BOOK. Use one of the horse-chestnut sketches in making a lesson book. Follow instructions given on page 34. Mount on page 35.

May

FIRST WEEK. STAINED GLASS WINDOW. Study the window on page 40. Notice the fine color blending. The painting of stained glass effects is review work and should be comparatively easy to execute. The making of the frame is, however, an added difficulty. After finishing the painting of the stained glass, cut out a rectangle similar to the large rectangle shown in the illustration. For the smaller parts in the upper section of the window, fold a square piece of the remainder of the stained glass, crease, and with scissors cut symmetrical shapes of circles, ovals, crescents or other abstract forms. Arrange these shapes on a piece of black paper, allowing a uniform margin of black between the parts, similar to the arrangement in the illustration. Strive for a symmetrical disposition of the pieces

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of stained glass. After the teacher has approved the composition, then paste. If the spelling book has not been mounted on page 35, the stained glass window may be placed on this page.

SECOND WEEK. SPRING FLOWERS. Paint spring flowers, such as daffodils, jonquils, marsh marigolds, and study instructions given on page 36. These instructions, although relating to the painting of daffodils, apply equally well to the painting of the other specimens. Paste on tinted paper and mount this in turn on page 37.

THIRD WEEK. BORDERS. Follow the instructions for arranging and painting a border of daisies on page 38. This is a simple and interesting way of showing the children how nature forms may be adapted as design units. Make a border using the daisy as a motif.

FOURTH WEEK. PORTFOLIO. Make a portfolio for sketches from tinted paper (tints T or W). Near the top draw a border of daisies as in last week's lesson. Print the word "Sketches" under and near the border. Use judgment in spacing.

June

During the remainder of the term, review any of the exercises that are appropriate to the season, or in which the pupils need more instruction. See that all books are completed before the close of school.

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September

FIRST WEEK. PLANT STUDY.—BROWN-EYED SUSAN. Request the students to bring the flowers known as brown-eyed Susans to class. Arrange a number of specimens by setting them in tumblers filled with wet sand. (See Arrangement of Studies, General Suggestions). Begin lesson by practicing painting of the flower in various positions, such as: (1) a direct front view; (2) a little below the eye; (3) turned to the right; (4) turned to the left, etc. It will be evident to the teacher that the painting of the flower in these positions involves the foreshortening of the ellipse. Call attention to the change in appearance of the flower with each change in position, but do not make this a lesson in scientific perspective, as this comes later. Follow the directions given on page 2 for painting the flower heads. When the class has acquired some proficiency in seeing and in the handling of brush and colors, proceed with the lessons as outlined on pages 2 and 4. See also page 20 for color effects. Mount the best result on tint P, allowing the usual quarter-inch margin. Mount this in turn on page 3.

SECOND WEEK. FALL FLOWERS. Bring other specimens of flowers, such as sweet pea, clover, thistle, aster or flowering bean and paint with water color on a tinted background previously prepared by the pupils. (A tinted background adds to the charm of the sketch and can

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be prepared in the first lesson of the week. A faint tint of gray red can be made by mixing in the lid of the box a sufficient quantity of color to cover a 9" x 12" piece of manila paper. Make this tint of red and black. A faint, gray green tint can be made by mixing yellow, blue and black. Other tints can be mixed in a similar way. Make several tinted papers, allow them to dry and keep for future lessons.)

When a satisfactory sketch of the flower has been made on one of these tints, trim the edges of the paper so as to secure a good composition. Then mount on one of the following tints: E, L, N, P, S or T, allowing the usual quarter-inch margin. Mount this in turn on page 5.

THIRD WEEK. TREE STUDY. Follow instructions given on page 6. For one of the lessons, copy the sketch on page 6. This gives practice in manner of rendering. For further study, work from actual trees, if possible, or from photographs, illustrations and pictures of trees. Mount on page 7.

FOURTH WEEK. TREE STUDY. WATER COLOR. Make further studies of trees by painting in the general mass of the foliage in a faint wash of yellow, drop in the darker greens and when nearly dry add a few touches of violet gray for the limbs. Paint the trunk in darker tones of violet-gray. If the tree has the fall coloring, proceed as before by laying the yellow wash for the mass of the foliage and drop in the red, russet and greens of the bright coloring.

October

FIRST WEEK. LANDSCAPE WITH TREE IN FOREGROUND. Paint the sky, distance and fore-

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ground. Allow to dry, then paint a green tree in the foreground similar to the sketch shown on page 1.

SECOND WEEK. AUTUMN LANDSCAPE. Follow instructions given on page 8. It will be necessary to make several trials of this lesson before the pupils acquire the power of dropping in the autumn colors for the distance. Select the best sketch of the week's work and when properly trimmed and mounted paste on page 9.

THIRD WEEK. SEDGES AND WEEDS. PENCIL RENDERING. Follow the instructions given on page 10. Devote the first part of the lesson to practice with the pencil in acquiring technique, that is, direction and quality of stroke, crispness of touch, and directness of application. In connection with this lesson, it would be well to copy the sketch on page 10 as an aid in acquiring good technique.

FOURTH WEEK. GRASSES OR BERRIES. PENCIL RENDERING. Select other weeds, seed pods, dry grasses, or berries for pencil sketching. The stalk with the open pods of the evening primrose is an excellent specimen for pencil technique. The rose-hip shown on page 1 is another good example. After several sketches have been made, select the best and mount on page 11.

November

FIRST WEEK. FALL GROWTHS IN NEUTRAL GRAY. Study the directions for painting the squash on page 12. Paint sketches in neutral gray of other growths such as bananas, pods of the cotton-plant, tulip tree pods, etc.

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SECOND WEEK. FALL GROWTHS IN COLOR. Paint similar subjects to those used in last week's lesson and render them in full color, either on a prepared tinted background or on a light tinted paper. Select the best sketch of the two weeks' work and mount on page 13.

THIRD WEEK. FALL GROWTHS IN OUTLINE. Select some fruit or vegetable and follow the directions given on page 14. Paste on tinted paper and mount this in turn on page 15.

FOURTH WEEK. THANKSGIVING. Follow the instructions given on page 16 and mount the result on page 17.

December

FIRST WEEK. BLOTTER. Read carefully the instructions on page 18. Make several corner designs based on straight bands one-quarter inch wide. Make some designs in which the bands run only horizontally and vertically. Make some in which the bands run horizontally, vertically and diagonally. Choose from tints E, G, L, N, P or S for the cover. Select the best corner design and trace it in each corner. Connect the corners with straight bands of the same width. Mount one or two blotters on page 19.

SECOND WEEK. ENVELOPE. Make an envelope for holding sketches and follow the instructions given for the design of Fig. 2, page 18. Another interesting solution of the problem is to fold a 1" x 2" piece of manila paper on the short diameter, and cut freehand simple leaf shapes, or flower petals, using the crease of the paper as a central axis. These may serve as models and may be traced on some desirable tinted paper and the

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tracings cut out. They may then be arranged as a group around a center and pasted on the envelope.

THIRD WEEK. JAPANESE LANTERNS. Study the directions given on page 22 for painting a lantern, also observe the finished color illustration of lanterns on page 21. Follow the instructions, and mount the finished sketch on tinted paper (tints L, P, S, T or W). Mount this in turn on page 23.

FOURTH WEEK. CALENDAR. JAPANESE LANTERNS. Follow the instructions on page 24 for making a calendar. Use the calendar as a Christmas gift. If time permits make another calendar, using some of the sketches of fall flowers made in the beginning of the school year, for the decoration. Mount this on page 25.

January

FIRST WEEK. OBJECTS HAVING A PERSONAL INTEREST. Follow instructions given on page 26 for painting or drawing of skates.

SECOND WEEK. OBJECT DRAWING. Draw from other objects, such as a sled or a boy's express wagon placed in several positions. This is a lesson in seeing and drawing, and perspective may come in as an incident, but not as the chief factor. In this year the "seeing" lessons should result in better drawing than in previous years. Mount best sketch on page 27.

THIRD WEEK. UMBRELLA OPENED AND CLOSED. Study the directions on page 28 for drawing or painting an umbrella open and shut. Work from an umbrella placed so that all can see it. Mount on page 29.

PROGRESSIVE LESSONS

FOURTH WEEK. STENCIL. Follow the steps given in the instructions for making a stencil and applying it to a lesson cover. Mount the result on page 31.

February

FIRST WEEK. TREE STUDY. Study bare trees in the city, country, or in the parks. Also study sketches and pictures of bare trees. Draw with black crayon or water color the trunk of the tree, then the main branch, then the next largest branch and so on until the most important branches have been drawn. Draw the small branches and twigs with much finer lines. Be careful that the pupils do not draw or paint four or five branches of equal importance from the top of the tree trunk, like the ribs of a fan from the handle. Call their attention to the fact that the branches seldom grow out of the same part of the trunk. Mount result on tinted paper.

SECOND WEEK. WINTER LANDSCAPE WITH BARE TREE. Draw on tinted paper with white chalk and black crayon a winter landscape as described for the third week in January of the third year outline. Draw a bare tree in the foreground. Decide in what part of the landscape the tree shall go. Use this sketch for a calendar mount, or for an illustration of a winter quotation.

THIRD WEEK. FIGURE STUDY. Follow the instructions given on page 32 for the drawing or painting of the figure from a pose. If time permits, paint in neutral grays, a cloudy day effect. When dry, paint a figure carrying an open umbrella. Before painting the figure, decide on its size and position in the landscape.

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FOURTH WEEK. FIGURE STUDY. From another pose, such as a boy standing with a fishing pole, make a drawing, carefully observing the proportions of the head, the body, length of arms, length and size of legs, etc. Place this figure in a scene near the shore of a lake or pond. Mount the best result of the two weeks' work on page 33.

March

FIRST WEEK. EASTER. Make some provision for a lesson on Easter cards or folders. Follow the instructions given on page 36, for making an Easter folder. Mount the result on page 37.

SECOND WEEK. ANIMAL DRAWING. Follow the instructions given on page 34 for the drawing of a white rooster in colored crayons. This is an interesting lesson and will create much enthusiasm. Mount a good result on tinted paper.

THIRD WEEK. ANIMAL DRAWING. Bring a spotted cat or dog to school for a drawing lesson. Proceed as you did in last week's work and draw the markings of the animal in their true color with colored crayons. Add a little foreground interest, as is done in the illustration of the rooster on page 34. Mount the best result of the two weeks on page 35.

FOURTH WEEK. BUDDED TWIGS. On a light tinted paper with colored crayons draw any of the budded twigs that show interesting color and form. Mount on tinted paper in harmony with the sketch.

April

FIRST WEEK. BUDDED TWIGS. On a prepared tinted background, paint with water colors

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some budded twig. Strive for direct handling, viz.: lift the paint from the cakes and allow the blending of the color to take place in the brush. Trim the sketch so as to secure a good composition and mount on tinted paper, allowing the usual quarter-inch margin.

SECOND WEEK. JACK - IN - THE - PULPIT. Follow the directions given on page 38. If time permits paint in water colors on a prepared tinted background a sketch of the same plant. Trim and mount.

THIRD WEEK. PLANT FORM. PENCIL RENDERING. From some spring growth, flowers or budded twigs, make a careful pencil drawing in outline. Try for a soft gray line. Mount on a light tone of tinted paper. Mount the best result of the two weeks' work on page 39.

FOURTH WEEK. VEGETABLE IN PENCIL OUTLINE. From some vegetable, as apple, banana, radish or onion, make a pencil drawing in outline, using a soft gray line.

May

FIRST WEEK. CASE FOR NEWSPAPER CLIPPINGS. Fold a piece of 9" x 10" tinted paper on the short diameter (tints S, T or W), to make a cover for holding envelopes. The envelopes may be held between the covers by means of cord or raffia. The cover may be decorated with two borders, one near the top and the other near the bottom of the cover. The word "Clippings" may be printed just under the top border. Develop the border by making a stencil from some animal, flower or leaf motif. Color the units by carefully drawing a tint across the opening of the

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stencil with a colored crayon. Exercise judgment in the spacing of the units. For printing, copy the style of lettering shown on the inside of the back cover of Book IV.

SECOND WEEK. PORTFOLIO. Make a portfolio from a 9" x 12" piece of tinted paper. On one of the outer sides plan a symmetrical design, using Jack-in-the-Pulpit as a flower motif. Allow a space for lettering, and print the words, "Spring Sketches." Exercise care in the arrangement of these elements, as much of the beauty of the design depends on the disposition of these parts.

THIRD WEEK. SURFACE PATTERN. Cut several pieces of 2" square manila paper. Fold on one diameter. Cut several symmetrical leaf or flower shapes so that when the paper is unfolded an opening symmetrical in shape will be the result. On a 6" x 8" tinted paper lay off two inch squares and rule the lines faintly with a pencil. Then place the stencil over each square and with water color or colored crayons lay a tint over the opening. The result will be an "all over" pattern. Mount on a tinted paper in harmony with the design.

FOURTH WEEK. PEN WIPER. Cut two circles of tinted paper 3" in diameter. On one of these, paint or draw with colored crayons some rosette, like the top view of a marsh marigold, daisy, dogwood or anemone. Cut several circles of flannel, same size as the tinted paper, that is, 3" in diameter. Lay the pieces of flannel between the two paper discs and sew through the centers holding them together. A bead may be fastened to the center to add to the effect.

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June

Complete any unfinished work, or review any unsatisfactory lessons. See that the books are completed before the close of the year.

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FIFTH YEAR—BOOK FIVE

September

FIRST WEEK. GRASSES AND SEDGES—USE OF FINDER. Bring some one species of grass or sedge to school and arrange a sufficient number of specimens so that every pupil can see one easily. (See Arrangement of Studies, General Suggestions). Follow the instructions given on page 2. Heretofore the pupils have been asked to trim sketches so that they will look well or will make good compositions. This procedure developed the taste and judgment in a sub-conscious way. The use of the finder, however, makes the selection of the best arrangement a conscious effort and is an exercise in design. Although the use of the finder is a lesson in the principle of balance, that principle should not be discussed as such. However, the word may be used in the sense of one part balancing another.

SECOND WEEK. FALL FLOWERS—USE OF FINDER. Continue the work of last week, but use some fall flower, as the goldenrod, thistle, clover, etc., instead of grasses and sedges. (See illustrations on pages 20 and 21.) Give special attention to the selection of a fine composition. Ask the pupils to find three good compositions on the same sketch and select the best for final cutting and mounting. Mount one or two of the successful results on page 3.

THIRD WEEK. AUTUMN LEAVES—USE OF FINDER. Study illustration B, page 1, for manner of handling autumn foliage. On a prepared tint-

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ed background or on a very light tinted paper, paint some branch of brilliant leaves, such as sumac, dogwood, sassafras, etc. Try for color blending in these exercises by dropping in the color rather than by mixing it. Use the finder, changing the opening to a small one and then to one nearly the size of the sketch. Shift the finder about on the painting and select the best composition. Cut out and mount on some tint in harmony with the sketch.

FOURTH WEEK. GRASSES AND RUSHES, PENCIL RENDERING. If possible get a number of specimens of the beaked rush, because the seed-heads of that growth suggest pencil technique. Practice drawing the seed-heads, trying for that direction of the pencil strokes that will best express the seed. Avoid rubbing back and forth with the pencil. Make every stroke tell. Follow the instruction given on page 4. Mount on tinted paper.

October

FIRST WEEK. SEED-PODS OR GRASSES IN PENCIL RENDERING, CONTINUED. Select other grasses or rushes. The rush known as cyperus is an excellent one and is quite common. Provide a sufficient number of specimens of this rush and continue the lesson as in last week's work. There should be an improvement over last week's sketches. Mount best result on page 5.

SECOND WEEK. AUTUMN LANDSCAPE. Study illustration A on page 40. Strive for the melting of the autumn color in the distant foliage. Use finder and mount on tinted paper allowing the usual quarter-inch margin.

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THIRD WEEK. AUTUMN LANDSCAPE WITH TREE IN FOREGROUND. Proceed as in last week's lesson, adding more blue to the distant trees so that they will keep their place in the distance. When the sky, distance and foreground are dry, paint a tree with autumn foliage in the foreground. Use the finder in selecting the best composition and mount on tinted paper. Select the finest result of the two weeks' work and mount on page 7.

FOURTH WEEK. LANDSCAPE DRAWING—COLORED CRAYONS. Follow instructions given on pages 6 and 8, using tint S. If the instructions are properly carried out, a sketch similar to the illustration on page 8 will be the result. This result may be further enhanced by carefully streaking in a bit of orange and red crayon for a sunset sky. Mount on tinted paper and mount this in turn on page 9.

November

FIRST WEEK. VEGETABLES IN NEUTRAL GRAYS. Follow directions given on page 10 for painting some interesting vegetable in values of gray. Mount on upper half of page 11.

SECOND WEEK. VEGETABLES IN COLOR. Continue studies of vegetables this week, but use water color instead of neutral grays. Paste on tinted paper. Mount this in turn on lower half of page 11.

THIRD WEEK. VEGETABLE OR FRUIT IN OUTLINE. Follow directions given on page 12 for the drawing of a pepper. Try for a gray line and study carefully the placing of accents. These accents give life and snap to the drawing; guard,

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however, against using them too profusely. Mount on upper half of page 13. If time permits make another outline drawing of some fruit, using the sepia colored crayon on some light tinted paper.

FOURTH WEEK. THANKSGIVING. Develop some announcement of a Thanksgiving event, as "Thanksgiving Entertainment" or "Thanksgiving Concert." Use an autumn landscape for a decoration and print the title under the landscape. For lettering, see the alphabet on the inside of the back cover of Drawing Book. This is a problem in composition, and the beauty of the result depends largely on the color selected and the placing of the parts.

December

FIRST WEEK. STENCIL CUT FROM NATURE FORMS. Follow the instructions on page 14 for cutting a stencil from a clover leaf and mounting the result on a circular disc. Try similar problems of other plant forms, select different combinations of tinted papers and mount one in a circle, another in a square, still another in an oblong. This is an interesting lesson and should result in a great variety of original designs. Mount the four best designs on page 15.

SECOND WEEK. PENCIL TABLET. Follow the directions given on page 16 for making a pencil tablet. It will be seen that covering a piece of cardboard with tinted paper is a problem much in advance of the paper construction and paper cutting of previous years. Neat workmanship should be insisted on, as well as selection of colors and arrangement of parts.

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THIRD WEEK. CALENDAR. The directions for making a calendar are clearly stated on page 18. The measurements may be slightly changed and a winter landscape may take the place of the one suggested in this lesson. When finished mount on page 19.

FOURTH WEEK. CHRISTMAS GIFTS. This is the holiday season, and simple articles made by the pupils are always very acceptable as Christmas gifts to their parents. Having learned how to cover cardboard with tinted paper, a number of beautiful objects can be made, such as blotter pads, writing pads, note-books, handkerchief cases and calendars.

January

FIRST WEEK. PERSPECTIVE. Study the foreshortening of a circle in different positions, as shown in the illustrations on page 22. Read the text and follow the instructions. The students should be well grounded in drawing ellipses, so that the appearance of an object with a circular top can be readily drawn or painted. Accurate work should be insisted on, as careful and correct rendering in these lessons establishes the habit of good drawing.

SECOND WEEK. OBJECTS WITH CIRCULAR TOPS. Continue the lesson of last week. Change the model to a bushel measure, vegetable basket or Chinese hat. Mount one or two good results on page 23.

THIRD WEEK. STILL-LIFE GROUP. Study carefully the text on page 24, especially that part referring to the selection of models. Although the results of this and similar lessons may be loose

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and sketchy, careful and accurate drawing should be insisted upon. Habits of accurate seeing and accurate work are best established in drawing from still-life.

FOURTH WEEK. STILL-LIFE GROUP, CONTINUED. Draw again from a group of two objects, selecting such models as are related in some way, as: a glass half filled with water and a lemon; a circular fruit dish and one or two apples; a teapot and a teacup, etc. Discuss arrangement of group, viz.: shall the objects be in a horizontal row; shall they be one in front of the other; shall they be just touching, etc. Mount the best results of the two weeks' work on page 25.

February

FIRST WEEK. WINTER LANDSCAPE. Study the illustration of a winter scene on page 40. Paint a winter landscape similar to this on a 6" x 9" piece of manila paper. Observe the following steps: first a water wash, then a streak of blue at the top, then a few strokes of yellow and below this a stroke of red. The moisture of the paper will cause the colors to blend. Next paint in the purple distance and with a very faint tint of this same color wash over the foreground, leaving some parts white. When this is dry add the bare tree. This landscape may be used to decorate a calendar or a booklet for postal cards.

SECOND WEEK. FIGURE DRAWING. Follow instructions given on page 26. By this time, pupils should be able to get fairly good proportions of the figure. Add any simple background arrangements, as a landscape, a street scene or a room interior. This requires some ingenuity and

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is worth much effort, as it involves composition and the representation of things remembered or attempted in previous lessons.

THIRD WEEK. FIGURE DRAWING, CONTINUED. Continue lessons similar to those given last week. Mount the best results on page 27.

FOURTH WEEK. ANIMAL DRAWING. Study the directions given on page 28 for the drawing of an animal. Cut out the best results and mount them on a sheet of gray manila paper.

March

FIRST WEEK. ANIMAL DRAWING, CONTINUED. Continue animal drawing of last week. Bring to school some animal that is strongly marked, as a spotted fox terrier, a cat or a rabbit. Make a sketchy outline drawing on tinted paper with the sepia crayon. Draw in the light and dark spots with white chalk and colored crayons, trying to get the color of the model. Mount the best results on page 29.

SECOND WEEK. ANIMAL FORMS AS DESIGN UNITS. Read the directions on page 30. Many interesting design units may be made by following the suggestions on this page. By cutting animal shapes from a piece of paper, two parts are secured, the part that is cut out and the part that makes a stencil. The part that is cut out may be traced several times on tinted paper and the units arranged as a border, or two of the units may be placed so as to face each other, and the result will be a symmetrical design.

The stencil part may be used to make similar designs, with this difference in treatment: water color or colored crayons can be painted or rubbed

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over the opening of the stencil and a good color effect secured. A border, a symmetrical design or corner units may be repeated in this way.

Make a booklet or folder similar to the illustration on page 30. Mount on the upper half of page 31.

THIRD WEEK. ANIMAL FORMS AS DESIGN UNITS, CONTINUED. Make several units and try different arrangements, as a border, a symmetrical design, etc. Mount two or three of these on lower half of page 31.

FOURTH WEEK. WATERING-POT AS A STENCIL. Read the directions on page 32. Make other units from familiar objects, such as teapot, cup and saucer, milk-pail, etc., or from flower forms. Use the stencil of the teapot for the cover of a booklet to contain cooking recipes. Follow the instructions on page 34 and print "Recipes" on the cover. For lettering see the alphabet on inside of back cover of Drawing Book. Mount a similar design on page 35.

April

FIRST WEEK. SURFACE PATTERN. On a piece of 6" x 9" light tinted paper lay off inch squares. Select the best stencil unit of forms made last week and draw it again, so as to fit a one-inch piece of manila paper. Cut the stencil, place it over one of the ruled inch squares of the 6" x 9" tinted paper, and with one of the colored crayons draw carefully a tint of that color over the opening of the stencil. Shift the stencil to the next square and repeat the operation until all of the squares are filled. Mount on another piece of tinted paper and mount this in turn on page 33.

F I F T H Y E A R—B O O K F I V E

SECOND WEEK. BUDDED TWIGS. Follow the directions given on page 36. Mount the result on tinted paper.

THIRD WEEK. BUDDED TWIGS, CONTINUED. Mount the best result of the two weeks' work on page 37.

FOURTH WEEK. SPRING FLOWERS. Paint with water color on manila paper or tinted paper some of the spring flowers. Better drawing should be emphasized in the nature work of this month. Mount best work on page 39.

May

FIRST WEEK. PORTFOLIO FOR DRAWINGS. Follow the instructions on page 38 for making an envelope to preserve such sketches as cannot be mounted in the book.

SECOND WEEK. LETTERING. Study the lettering on the inside of the back cover. On squared or ruled paper print the letters of the alphabet and the numerals. Follow the instructions. Accuracy and clean, sharp work is to be emphasized.

THIRD WEEK. LETTERING, CONTINUED. Print the name of the school, titles of books or short quotations. Mount on tinted paper.

FOURTH WEEK. LANDSCAPE WITH PATHWAY. (See illustration A, page 1). Paint the landscape in the usual way. As soon as the foreground has been painted and while it is still wet, take out the roadway by washing the brush and squeezing it dry; then, with the dry brush, wipe out part of the roadway. Again, wash the brush and squeeze dry and wipe out more of the road-

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way. Continue this process until the effect of a roadway is secured. Observe that the road is narrower in the distance than in the foreground. Mount the landscape on a tinted paper.

June

During the remainder of the term, the class should review any of the exercises in the book which are appropriate to the season or on which the pupils need more instruction. See that all books are completed before the close of school.

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SIXTH YEAR—BOOK SIX

September

FIRST WEEK. AUTUMN GROWTHS—NEUTRAL GRAY. Study carefully the directions given on page 2. Strive to express drawing and modeling with the brush.

SECOND WEEK. AUTUMN GROWTHS—COLOR. Continue last week's lesson but paint in full color from growths such as mullein, hollyhock, woodbine, bittersweet, etc. See illustrations on pages 1 and 20. Make a finder. From the best results of the two weeks' work select two good compositions and mount on tinted paper, allowing a quarter-inch margin. Mount one of these on page 3.

THIRD WEEK. GRASSES, WEEDS AND SEDGES—PENCIL RENDERING. Follow instructions on page 4 in making a pencil drawing of the knotweed. Arrange a sufficient number of specimens so that every pupil can see a growth. Simplify the plant by cutting away any confusing parts, but do not interfere with the natural growth of the specimen. Draw directly from the plant. Before beginning the lesson it is well to practice pencil strokes and direct drawing of such parts as flowers, seed heads, berries and leaves.

FOURTH WEEK. PENCIL RENDERING, CONTINUED. Continue last week's lesson. Accent the drawing where necessary. Select the best result of the two weeks' work and mount on a light tinted paper as tints E, N or P. Mount this in turn on page 5.

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October

FIRST WEEK. LANDSCAPE ON TINTED PAPER. Study the steps given on pages 6 and 8 for drawing a landscape on tinted paper with white chalk and black crayon. Use the finder and mount the result on a tinted paper harmonious with the sketch. Mount this in turn on page 7.

SECOND WEEK. LANDSCAPE ON TINTED PAPER, CONTINUED. On tint S, draw another landscape similar to last week's lesson. Add a touch of orange chalk in the sky near the horizon. If a pond or brook is introduced add a bit of orange to these in the distance.

Draw a tree in the foreground. Exercise care in the composition of the parts. Use the finder and mount the best arrangement on tinted paper. Mount this in turn on page 9.

THIRD WEEK. VEGETABLES—PENCIL OUTLINE. Make careful drawing of some vegetable, as squash, cucumbers, peppers, potatoes, etc. Strive to express in a line drawing the quality of the surface of the vegetable. Accent where necessary. Mount the best result on upper half of page 11.

FOURTH WEEK. NATURE FORMS—PENCIL RENDERING. Select plants with berries, small vegetables or seed pods and make a drawing of one of these in full pencil rendering. Mount the best result on the lower half of page 11.

November

FIRST WEEK. PEPPERS IN FULL COLOR. Follow the directions on pages 10 and 12. Mount the best result on tinted paper. Mount this in turn on page 13.

S I X T H Y E A R—B O O K S I X

SECOND WEEK. PROGRAM COVER. Follow the instructions given on page 14 for making a cover design. For lettering, see alphabet on inside of back cover. Mount on page 15.

THIRD WEEK. THANKSGIVING ANNOUNCEMENT. Plan a design for an announcement, somewhat along the lines of last week's lesson. For the decoration, use one of the landscape motives on tinted paper made in October, or a pencil sketch of some vegetable or berry done during the fourth week of October. If possible develop a simple unit that may be used in a horizontal border to be placed near the top and bottom of the announcement. Mount on page 17.

FOURTH WEEK. WHISK-BROOM HOLDER. Follow the instructions given on page 16 for making a broom-holder. See also the colored illustration on page 21. Keep the result as a gift for the holidays.

December

FIRST WEEK. NECKTIE CASE. Cover two long rectangular pieces of cardboard with a tinted paper (tints L, P, S or W). Paste on the inside of these backs a lighter tint of some harmonious color so as to give the covers a finished appearance. Punch holes and lace with a colored cord. Emphasize good workmanship. Plan some design for corners, center or border.

SECOND WEEK. TELEPHONE PAD. Cover a piece of cardboard of suitable proportions for the back of a telephone pad. Invent a design motive from one of the fall growths. Paste a pad on this back. Punch a hole near the top for hanging the finished article.

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THIRD WEEK. CALENDAR. Follow the instructions given on page 18 for making a calendar. Mount on page 19.

FOURTH WEEK. HOLIDAY GIFTS. Devote the rest of the month to the finishing of Christmas gifts.

January

FIRST WEEK. PERSPECTIVE. Review foreshortening of ellipses. Continue this kind of work until the pupils can draw the appearance of a circle, first, at the level of the eye; second, a little below the level, and third, still farther below the eye.

SECOND WEEK. SPLINT BASKET. PERSPECTIVE. Study the directions given on page 22. If a large circular object, such as a bushel basket, can be suspended by a string and can be raised and lowered, the entire class will be able to see the foreshortening of the circle. Every pupil should be able to see the object. Make the drawing in pencil outline, accenting where necessary. Mount on a light tinted paper. Mount this in turn on page 23.

THIRD WEEK. STILL-LIFE, TINTED PAPER, COLORED CRAYONS. Follow instructions given on page 24. This is an important lesson as it combines accurate drawing with color. Devote sufficient time to correct proportions, proper position and curvatures of ellipses and symmetry of the object, until the class has mastered these difficulties. Then place high lights, light and dark values, shading and color. Mount work on tinted paper and mount this in turn on page 25.

FOURTH WEEK. STILL-LIFE, CONTINUED. Finish last week's lesson, or, if that has been done,

try another problem of a similar nature. Read instructions on page 26. Select some other still-life object simple in contour, contrasted in values and having an interesting color note, and follow the method employed in last week's lesson. Mount on page 27.

February

FIRST WEEK. STILL-LIFE GROUP. Select two objects that seem to belong together, such as: a bowl with one or two apples, a cooking-pot with one or two sweet potatoes, a teapot and tea bowl, etc. Arrange the group so as to make a good composition. (See outline for third and fourth weeks in January of fifth year). Mount on tinted paper and keep for exhibition purposes.

SECOND WEEK. FIGURE. Follow directions given on page 28 for drawing from a model. Keep the work loose and sketchy, at the same time strive for accurate drawing.

THIRD WEEK. FIGURE, CONTINUED. Continue work of last week. Draw from a boy dressed in a light waist, dark trousers and black stockings. Let the pose be similar to the one shown on page 28. Mount the best result on page 29.

THIRD WEEK. FIGURE COMPOSITION. Pose a boy in the act of throwing a snow-ball. Let him hold four or five snow-balls in his left arm while the right arm is lifted in the act of throwing. Draw on tinted paper (tints N or T). Introduce a winter scene by means of white chalk and black crayon. A red scarf about the boy's neck will add an interesting color note.

FOURTH WEEK. ANIMAL DRAWING. Follow the instructions given on page 30. Let the work for this week be in outline only.

March

FIRST WEEK. ANIMAL DRAWING, CONTINUED. First secure a sketchy outline on tinted paper; second, draw any light or dark markings, and third, add some appropriate setting, as a drinking dish, ground effect, growing grass or a bit of fence. Mount on page 31.

SECOND WEEK. DESIGN—SQUARED PAPER. From illustrations or pictures of animals, birds and insects make simplified drawings on squared paper. Change the lines of these drawings to straight lines having horizontal, vertical or oblique directions. The squared paper will be of great assistance in doing this. In some instances the lines may have to be changed, but the changes should always be consistent, that is, they should never distort the form of the model. Having succeeded in working out a good unit, trace it a number of times for a border on tinted paper, or as a symmetrical design, or for an arrangement in a square or rectangle. Mix a darker shade of the color of the tinted paper and paint in the tracings.

THIRD WEEK. PORTFOLIO. Make a portfolio from tinted paper to hold drawings. Paint a border based on one of the units worked out in last week's lesson. Print the word "Portfolio" or "Drawings" under the border.

FOURTH WEEK. LETTERING. Print some short quotation. Make the letters the same height as those in the line "Merry Christmas" on the inside of the cover. Draw two faint horizontal guide lines. Block in the letters very faintly until good spacing is secured. Study the

peculiarities of each letter. When these preliminary steps are satisfactory, fill in the letters with ink on tinted paper. Strive for sharpness of edges, clean work, and accurate drawing.

April

FIRST WEEK. SPRING LANDSCAPE. Study the illustration of a spring landscape on page 40. A willow bush of tender yellow green may be substituted for the forsythia. In either case, when painting the sky, distance and foreground, leave the bush white, otherwise it cannot be secured. When the sketch is dry, paint in the bush. Mount and keep for future use.

SECOND WEEK. SPRING FLOWERS. Follow the directions given on page 32, using some other spring flower. Provide enough specimens for the class. Mount best result on page 33.

THIRD WEEK. SPRING FLOWERS. Make a painting of the marsh marigold. Set the specimens in wet sand, as the flower droops quickly. Make drawings of the parts of the flower, as bud, petal, calyx, leaf, cross section of the open flower, etc. Keep these units for design motives. Mount a good sketch of the marsh marigold on tinted paper and mount this in turn on page 35.

FOURTH WEEK. STENCIL FOR TABLE MAT. Study carefully the directions on pages 36 and 38 for making a stencil. Cut two stencils and mount on page 37. Mount also on this page several of the units developed from the parts of the flower.

May

FIRST WEEK. APPLICATION OF STENCIL. Apply the stencil to a mat as directed on pages 36

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and 38. Follow the steps closely, as the success of the work depends upon doing the right thing in the right way. Mount the mat on page 39.

SECOND WEEK. LAUNDRY LIST. Make a booklet containing a number of blank sheets for a laundry list. On the cover, which should be of tinted paper, mount a water color sketch, in illustration of "The maid was in the garden hanging out the clothes."

THIRD WEEK. SPRING FLOWERS—PENCIL RENDERING. Make pencil studies in outline of some of the spring flowers.

FOURTH WEEK. SPRING FLOWERS, CONTINUED. Place a small branch of magnolia blossom in a simple vase form. On tinted paper (tint E) make a careful drawing of this arrangement. Draw in the flower with white chalk and model the leaves and vase by carefully laying on the local color of these. Avoid the vigorous use of the crayons, but rather lay on the strokes gently, allowing the tint of the paper to show through the tint of the crayons. This treatment will result in a somewhat decorative effect. Mount on a darker tint.

June

During the remainder of the term review any of the exercises that are appropriate to the season or in which the pupils need more instruction. See that all books are completed before the close of school.

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SEVENTH YEAR—BOOK SEVEN

September

FIRST WEEK. FALL GROWTHS—COLOR. Study the directions on page 2 for painting a bunch of grapes. This painting may be done on a tinted background prepared in a previous lesson. Make a finder and use it in selecting a good composition. Mount on tinted paper.

SECOND WEEK. FALL GROWTHS—PENCIL RENDERING. From specimens of grapes on the vine make pencil drawings. Make a light, outline sketch of the study and then, with a rather blunt point, lay in the grapes with broad, snappy lines of a value darker than the leaf. Lay in the leaf with gray lines closely placed side by side. Avoid scrubbing back and forth with the pencil, as this results in woolly and smudgy technique. It would be well to practice laying lines for the grapes and leaves before proceeding to the actual drawing. Mount on tinted paper. Select the best result of the two weeks' work, and mount on page 3.

THIRD WEEK. SEED-PODS—PENCIL OUTLINE. Study the directions on page 4 for drawing the milkweed in outline. Use sepia crayon on manila or light tinted paper. Mount on the left half of page 5.

FOURTH WEEK. SEED - PODS — PENCIL RENDERING. Make a pencil sketch of the milkweed pod in full values, following the manner of treatment given in the second week of this month. Mount on the right half of page 5. In mounting

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the two sketches on page 5, trim the work to the same size. Space well on the page.

October

FIRST WEEK. FALL GROWTHS—PENCIL OUTLINE. Follow the suggestions on page 10 for drawing an ear of corn. Mount sketch on upper half of page 11.

SECOND WEEK. ROSEHIPS—PENCIL RENDERING. Draw from a twig of rosehips, following the directions for pencil handling given during the second week in September. Mount this sketch on the lower half of page 11.

THIRD WEEK. GROUP OF OBJECTS—PENCIL OUTLINE. Follow the suggestions given on page 12 for drawing a bushel basket and a pumpkin. Place the group so that all can see a good arrangement of the objects. Use sepia crayon on light tinted paper. Draw with a broad gray line, accenting where necessary. Mount on page 13.

FOURTH WEEK. FALL GROWTHS — DESIGN UNITS. Collect seed-pods and fall growths, such as Indian mallow, evening primrose, tulip tree, horse-chestnut, acorn, etc., for a winter bouquet. These growths will furnish excellent material for drawing and design purposes. Make a pencil drawing of the Indian mallow and from the different parts of the plant develop design units. Combine some of these and arrange them symmetrically, or repeat the unit around a center three times, then four, then five. See how many interesting modifications can be made. Designers work in this manner. The lesson of making units and arranging them in some definite order develops the imagination. Arrange these

SEVENTH YEAR—BOOK SEVEN

units on a sheet of light tinted paper and mount on page 7.

November

FIRST AND SECOND WEEKS. DESIGN UNITS FROM FALL GROWTHS. Develop a design unit from the acorn in a square, similar to the design of the grape leaf on page 14. Make another design in a circle. In each case, outline with a band of dark gray. Study carefully the sizes and shapes of each area as, the background, the nut and the cup. Try this problem several times and keep results for next week's lesson.

THIRD WEEK. THANKSGIVING BOOKLET. Study the text on page 14 for making a Thanksgiving booklet. Use one of the designs of last week instead of the grape motive. Space the lettering carefully. (See alphabet on inside of back cover of the book.) Plan this work on manila paper, rub graphite on the other side of the paper and trace on a light tinted paper. Paint the design in some color which is in harmony with the tinted paper. Paint letters a darker value of the same color as the tinted paper. Mount this on the cover of the booklet and then mount on page 15.

FOURTH WEEK. LANDSCAPE — PENCIL AND CHALK RENDERING. Follow the directions given on pages 6 and 8 for drawing a landscape with pencil and chalk. The combination of pencil and chalk is very effective in problems of this kind and opens the way to modifications of similar subjects. Mount on tinted paper and mount this in turn on page 9.

December

HOLIDAY GIFTS. Devote the time of this month

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to the making of gifts that may be used for the holiday season. For this purpose, study the pen-wiper on page 19; the case for newspaper clippings on page 38; or the work-bag on page 40. These exercises emphasize the industrial features of the course, and their construction is based on sound art principles.

January

FIRST WEEK. GEOMETRIC PROBLEMS. Study and carry out the directions given on page 16. Mount the work on lower part of page 17.

SECOND WEEK. DESIGNS IN CIRCLES. Follow the instructions on page 18 for dividing a circle into equal parts and making a circular design. Create new arrangements, trace three of the best on tinted paper and paint the designs in darker shades of the tinted paper or in some color that is in harmony with the tinted paper. Mount on lower part of page 18.

THIRD WEEK. PENWIPER. Follow directions on page 19 for making a penwiper.

FOURTH WEEK. STILL - LIFE GROUP. Study carefully the directions on pages 22 and 24. Accuracy in drawing should be emphasized. The habit of closer observation and more truthful rendering of form is best established in drawing from still-life and will manifest itself in other work from flower, figure, animal and landscape subjects. Mount an outline drawing on page 23, and mount the drawing in values on page 25.

February

FIRST WEEK. OBJECTS IN DIFFERENT POSITIONS. Follow the instructions on page 26, giv-

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ing special attention to details such as handles, spouts, lids, etc., and mount several drawings on page 27.

SECOND WEEK. PARALLEL PERSPECTIVE. Each student should have a small rectangular box. Develop foreshortening of the distance from front to back by holding the box—first, some distance below the eye level; second, a little higher, and third, at the eye level. Next develop the convergence of the sides, showing that these side lines meet in a point directly opposite the eye.

THIRD WEEK. PARALLEL PERSPECTIVE, CONTINUED. Draw a book in parallel perspective using sepia crayon on light tinted paper. Make one drawing in accented outline. Make a second drawing in full pencil value. Mount one of these results on the upper half of page 29.

FOURTH WEEK. ANGULAR PERSPECTIVE. Place the box so that one corner is directly in front, as stated in the text on page 28. Make first an outline and then a drawing in values of the box in this position.

March

FIRST WEEK. ANGULAR PERSPECTIVE, CONTINUED. Draw from an old book, placed a little below the eye level, and so that one corner is directly in front. Guard against making the distance from front to back too great, as when this is the case the book will appear to be tilted, instead of lying flat, as it should. If time permits, the drawing may be treated in values and mounted on lower half of page 29.

SECOND WEEK. FIGURE. Study steps A and B in the illustration on page 1. Pose some

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girl whose costume shows contrast in values and an interesting color note. On tinted paper (tint S) indicate the proposed height of the figure. Then set off the lengths of head, waist and skirt. Block in the shapes, trying for correct proportions of the several parts. Use chalk for the white shapes and colored crayons for the rest of the figure. Mount on tinted paper.

THIRD WEEK. ANIMAL STUDY. Follow the instructions given on page 30. Study also illustrations on page 20. If time permits, make a drawing of the parrot with colored crayons on tinted paper. Mount the best result of the two weeks' work on page 31.

FOURTH WEEK. MECHANICAL DRAWING. Study the text on page 32. Copy the kinds of lines used in working drawings. Keep the pencil sharp for these lessons. Draw the front, top and end views of a chalk box. Mount on page 33.

April

FIRST AND SECOND WEEKS. MECHANICAL DRAWING, CONTINUED. In order to acquaint the pupils with what is meant by front, top and side views, and to fix in their minds the relative positions these views should occupy, it is well to devote two weeks to the study of the simpler type forms, such as the cube, square prism, cylinder, cone and triangular prism. Let pupils make careful and accurate drawings of the views of each form and place the dimension lines in the proper places.

THIRD WEEK. MECHANICAL DRAWING, CONTINUED. Follow the instructions given on page 34. Mount work on page 35.

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FOURTH WEEK. MECHANICAL DRAWING, CONTINUED. Draw the views of an oil stone mounted in a wooden setting. Place dimension lines.

May

FIRST WEEK. STRUCTURAL DESIGN. Study carefully the directions on page 36. Draw several squares and oblongs and design arrangements in each of these, following the suggestions in the text. Trace four of the best on tinted paper and let each pupil make his own color scheme. Mount four designs on page 37, giving special attention to good arrangement.

SECOND WEEK. CASE FOR CLIPPINGS. Follow the instructions given on page 38 for making a case for newspaper clippings. The design on the cover may be selected from last week's work.

THIRD WEEK. FLOWER STUDY. Make a water color study of some flower, such as the iris (see illustration on page 21) or the spiderwort (see page 40). By this time the pupils should have sufficient experience to paint a truthful and artistic sketch of the plant. Make pencil or color units based on various parts of the plant. The pupils should be allowed to modify any of the shapes, if by so doing they can create units of greater interest. Mount the flower study on tinted paper.

FOURTH WEEK. DESIGN FOR A WORK-BAG. Make a border design based on last week's lesson, and apply it to a work-bag similar to illustration B, page 40. The bag may be made from chambray gingham. The border may be traced on the cloth and painted. Mount the flower study

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of last week's lesson, or a design of the bag on page 39.

June

During the remainder of the term, review any of the exercises that are appropriate to the season or in which the pupils need more instruction. See that all books are completed before the close of the school.

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EIGHTH YEAR—BOOK EIGHT

September

FIRST WEEK. FALL FLOWERS IN PENCIL RENDERING. Study the directions on page 2 for drawing a brown-eyed Susan. Before drawing the flower, give practice in laying pencil strokes. Try to express a petal without previously outlining it. Draw in the centers with vigorous, direct strokes. Pupils are apt to make the center too light and the petals too dark. These should be contrasted so as to give life and snap to the drawing. Observe the foreshortening of the flowers. Mount on light tinted paper.

SECOND AND THIRD WEEKS. LEAVES IN VARIOUS POSITIONS. Leaves growing on a stalk seldom appear flat, but they seem to take many positions; as, toward the observer, away from him, to the right, to the left, bent over, etc. These positions will in most cases cause a foreshortened appearance of the leaf. Pupils should try for proficiency in representing leaves in various positions, as this develops ability to express foreshortened views of other objects. Draw and paint leaves in various positions. Mount on tinted paper.

FOURTH WEEK. FALL FLOWERS IN PENCIL RENDERING, CONTINUED. Choose some other fall flower, such as the marigold, salvia, clover or goldenrod. Proceed as in last week's lesson. Use the finder and mount on light tinted paper. Mount the best result of this nature work on page 3.

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October

FIRST WEEK. TREE STUDY IN PENCIL. Follow the instructions given on page 4. Copy the tree on this page so as to acquire pencil technique.

SECOND WEEK. TREE STUDY IN PENCIL, CONTINUED. If possible work directly from some growing tree, or if the class cannot go out of doors to draw, then procure good photographs and pictures of trees. Each pupil should have a copy so as to be able to study the growth and character of the tree. Follow the directions given on page 4. Mount the best result of the two weeks' work on page 5.

THIRD WEEK. LANDSCAPE IN PENCIL RENDERING. Study carefully the directions for drawing the landscape on page 6. (See also the illustration on page 1.) The sketch on page 6 may be copied so as to secure better pencil handling. After this preliminary lesson, however, the pupils should work directly from an out-of-door scene or from simple photographs and pictures of landscape effects. Mount results on tinted paper.

FOURTH WEEK. LANDSCAPE IN PENCIL RENDERING, CONTINUED. Continue work of last week. If the pupils have finished one sketch, let them exchange their photographs or pictures for others. Mount best result of the two weeks on page 7.

November

FIRST WEEK. VEGETABLES IN PENCIL OUTLINE. Study the text on page 8. Draw from a group of onions, peppers, carrots or beets. Follow the suggestions on page 8. Mount on tinted paper. Mount this in turn on page 9.

EIGHTH YEAR—BOOK EIGHT

SECOND WEEK. GROUP OF OBJECTS IN PENCIL RENDERING. Study the directions on page 10 for drawing a group of objects. Arrange a similar group and follow the steps suggested in the text. When the drawing is finished, it may be colored in a similar way to the illustration on page 36.

THIRD AND FOURTH WEEKS. GROUP OF OBJECTS IN PENCIL RENDERING, CONTINUED. Arrange another group of related objects and continue as in last week's lesson. Mount the best result of the three weeks on page 11.

December

FIRST AND SECOND WEEKS. DECORATIVE TREATMENT OF PLANT FORMS. Follow the directions on page 12 for making a composition of some plant form in a given space. This is a problem in the solution of which the judgment and artistic taste are especially engaged. Every shape, whether it be a flower, leaf, stem, berry or background shape must be carefully considered as to its contour, size, position, value, color and relation to neighboring shapes.

The pupil should submit the outline of the composition for approval before proceeding to lay in the values and color. Mount the best result on tinted paper. Mount this in turn on page 13.

THIRD AND FOURTH WEEKS. CHRISTMAS GIFTS. Study the directions on page 14 for making a scrap-basket. This makes an attractive gift. Some flower composition or other design unit may be planned for the panel decoration on the sides.

PROGRESSIVE LESSONS

January

FIRST WEEK. CALENDAR. Study the text on page 16 for making a calendar. The panel upon which the landscape and pad are pasted should be made by covering a piece of cardboard with tinted paper. The sketch may be selected from the work done in October and November. One or two holes punched through the top will suggest a means for hanging the calendar.

SECOND WEEK. STILL-LIFE. Follow the steps on page 18 for drawing an iron cooking-pot. If time permits, make an outline study and a full value sketch of the object and mount on page 19.

THIRD AND FOURTH WEEKS. OBJECTS IN VARIOUS POSITIONS. Study the lesson on page 20. Make outline drawings of objects in various positions. Although these drawings should show a loose and sketchy treatment, such treatment should not be used at the expense of good draughtsmanship. It is in lessons of this kind that accuracy of form must be secured.

February

FIRST WEEK. STILL-LIFE GROUP—COLORED CRAYONS. On tinted paper (tint S) draw with white chalk a group consisting of one or two cucumbers and a white bowl with a blue band. The entire drawing may be done at first with the white chalk. Then apply the green, yellow and blue for modelling the cucumber and the blue for the band on the bowl. Draw high lights and accents with strong touches of chalk. For shading, allow the tint of the paper to show through the work. Draw the table-line and add touches of

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color for the foreground. Trim and mount on another tint. Mount this in turn on page 17.

SECOND WEEK. STILL-LIFE GROUP, CONTINUED. Continue last week's lesson by sketching a similar group (such as a blue or brown saucepan with a white lining and some apples; or an earthen pitcher with a blue band and a glass half filled with water) and follow the method employed in last week's lesson. Mount and save for exhibition.

THIRD AND FOURTH WEEKS. FIGURE DRAWING. Study the sketches and directions on page 22. Pose one of the pupils in some interesting costume or occupation. Let pupils work with pencil as directed. Mount the best result on page 23.

March

FIRST WEEK. ANIMAL DRAWING. Follow directions for a pencil drawing of the dog on page 24. Bring a fox terrier to school and make rapid pencil sketches. Mount several of the best drawings on page 25.

SECOND AND THIRD WEEKS. PERSPECTIVE. Study carefully the directions for drawing a basket at different levels, as stated under sketches 1, 2, 3 and 4, pages 26 and 27. Make drawings of a box in each of these positions. Use gray and accented lines. Each pupil should have his own model. Mount one of the sketches on the lower half of page 27.

FOURTH WEEK. PERSPECTIVE, CONTINUED. Study carefully the text on page 28. Draw a similar scene of a roadway, fence, trees and houses, or draw a street scene with houses on either side.

P R O G R E S S I V E L E S S O N S

April

FIRST WEEK. PERSPECTIVE, CONTINUED. Devote this week to the completion of the lesson of the previous week.

SECOND AND THIRD WEEKS. PERSPECTIVE, CONTINUED. Study the text and sketch on page 29. The house in this position is a development of the lessons on pages 26 and 27 on the basket. The position of the objects and the vanishing points are similar in both instances. There are, however, added difficulties in the problem of the house, such as roof, door, windows, and landscape features. See that the first step—that is, the blocking in of the house—is correct before proceeding to the pencil treatment of the finished sketch. Mount on tinted paper and keep for exhibition purposes.

FOURTH WEEK. MECHANICAL DRAWING. Study the directions on page 30 and make a match safe similar to the one in the illustration but differing in proportion. Clean, accurate work should be secured in these drawings. Mount the result on page 31.

May

FIRST WEEK. MECHANICAL DRAWING, CONTINUED. Follow the directions on page 32 for making a bracket. Mount the result on page 33.

SECOND WEEK. MECHANICAL DRAWING, CONTINUED. Make working drawings for a box 10" long, 4" wide and 4" high, the thickness of wood to be $\frac{1}{4}$ ". The lid is to be 1" in depth.

THIRD WEEK. MECHANICAL DRAWING, CONTINUED. Plan a bird-house of $\frac{1}{2}$ " stock. The roof

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is to be of the style known as a shed roof. The measurements are to be left to the judgment of each pupil.

FOURTH WEEK. MECHANICAL DRAWING, CONTINUED. Plan a footstool of 1" stock. The pupils should plan a way of bracing the end pieces. Measurements are to be left to the option of each pupil.

June

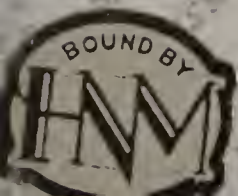
FIRST AND SECOND WEEKS. STENCIL DESIGN ON A TABLE SCARF OR A WINDOW CURTAIN. Make a stencil, following the directions given on page 34. Some plant, such as the dogwood, arrow-leaf, Jack-in-the-Pulpit, etc., may be used for the design unit. Linen crash may be used for the table scarf and the material known as swiss muslin for the window curtain.

The remainder of the month may be devoted to unfinished work or to exercises appropriate to the season. See that all books are completed before the close of school.

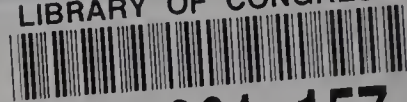




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